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A PRACTICAL THEORETICAL ANALYSIS OF VINCENT PERSICHETI'S SERENADE NO. 12 FOR SOLO TUBA

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A PRACTICAL THEORETICAL ANALYSIS OF VINCENT PERSICHETI'S *SERENADE NO. 12 FOR SOLO TUBA*

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A PRACTICAL THEORETICAL ANALYSIS OF VINCENT PERSICHETI'S
SERENADE NO. 12 FOR SOLO TUBA

An abstract of the thesis by
Davis Erickson

A document analyzing American composer Vincent Persichetti's 1961 work for solo tuba titled *Serenade No. 12 for Solo Tuba.* The document comprises eight chapters. One each for the six movements of the work, an introduction providing biographical information on the composer and context for the work within art music of the mid twentieth century, and a conclusion connecting the analyses of the six movements. Within each chapter on the six movements of the work there are theoretical analyses of the music as well as practical considerations for performers of the work to observe.

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CHAPTER I

INTRODUCTION

In 1961 American composer Vincent Persichetti (1915-1987) composed *Serenade no. 12 for Solo Tuba,* a staple of the tuba repertoire. It comprises six short movements, each of which lasts approximately one minute when performed at the indicated tempo. In this work, Persichetti employs several compositional techniques such as tonic by assertion and tonal denial to great effect. This paper will explore how Persichetti employs these techniques, as well as his use of motives and modes, in each of the six movements. The goal of this paper is not simply to analyze the work, but rather to aid the performer. As such, recommendations for best performance practice will be given throughout.

To truly appreciate this work for solo tuba, it is important to have a bit of background knowledge on the composer. Vincent Persichetti was born in Philadelphia, Pennsylvania in the summer of 1915 to immigrants from Italy and Germany.[1] However he was a musical prodigy from a young age. He entered the now defunct Combs College of Music in 1926; went on to earn graduate degrees from the Curtis Institute of Music and had a successful career as a professor at

[1] Persichetti, Vincent, and Rudy Shackelford. “Conversation with Vincent Persichetti.” *Perspectives of New Music* 20, no. 1/2 (1981): 104–33.

Juilliard in New York City.[2] Unlike some of his European contemporaries Persichetti was shielded from the horrors of the world wars due largely to geography. For this reason his early life was far less fraught with disruption than that of his German contemporaries like Paul Hindemith and Kurt Weill. Yet, despite their very different early lives, the wind music of Hindemith and Persichetti ended up being remarkably similar. One might expect composers who came of age separated by an ocean would write music in vastly different idioms, with the european composer having grown cynical from the horrors of war, yet the similarities between the music of the two composers is unmistakable.

Persichetti is known primarily for his large ensemble works, notably those for wind band. His 1950 work *Divertimento for Band* is a defining work in the wind ensemble genre (rather than concert band) and is written in a very similar idiom to his *Serenades.* In addition to his writing in grand genres —such as wind ensemble— Persicheti is also known for his work in slighter genres, for example his 15 *Serenades* and 25 *Parables* written for various chamber ensembles of mixed instrumentation.[3] Two notable exceptions to this are *Serenade No. 5 for Orchestra* and *Serenade No. 11 for Band*. Persichetti also took to writing for solo instruments alone (that is to say, with no accompaniment). For example his *Serenade No. 12 for Solo Tuba*. The idiom in which Persichetti is writing is similar

[2] Encyclopedia Britannica. “Vincent Persichetti | American Composer.”https://www.britannica.com/biography/Vincent-Persichetti.

[3] Schuman, William. "The Compleat Musician: Vincent Persichetti and Twentieth-Century Harmony." *The Musical Quarterly* 47, no. 3 (1961): 379-85. Accessed October 30, 2020. http://www.jstor.org/stable/740169.

to other notable composers of the mid twentieth century, such as Paul Hindemith and Kurt Weill, both of whom also employed the compositional technique of tonic by assertion. Tonic by assertion is a technique used in compositions where functional harmony is no longer present, such as most art music written after 1900, where a given note is asserted as tonic by one of the following ways: by being repeated; by being placed in a particularly prominent point in a passage (such as the first or last note of a phrase/motive); by being emphasized with dynamics or range such as being the loudest, softest, highest, or lowest note in a phrase/motive; or by being emphasized either metrically or agogically.[4] While music in this idiom presents a challenge to the performer, this author believes it is still quite accessible to an audience of laymen.

[4] Learnmusictheory.net

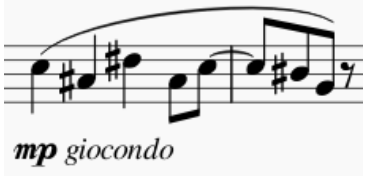
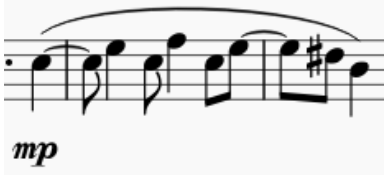
CHAPTER II

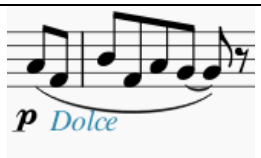
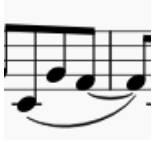
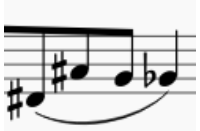
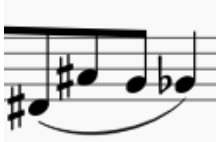
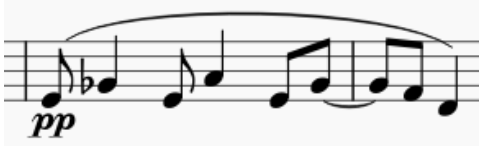
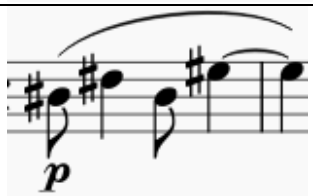
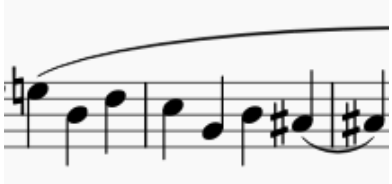
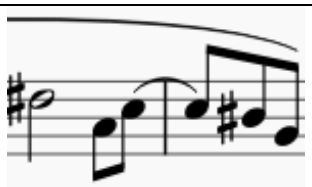
ANALYSES OF THE SEVERAL MOVEMENTS

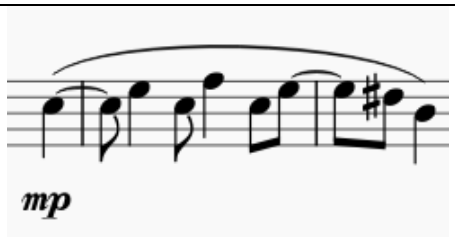
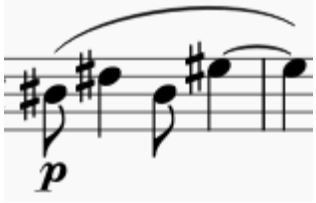
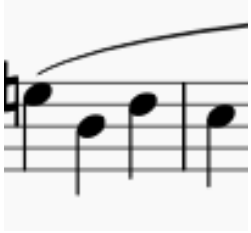
Movement I *Intrada*

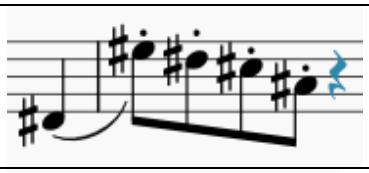
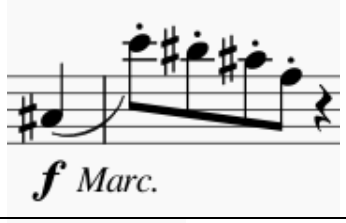
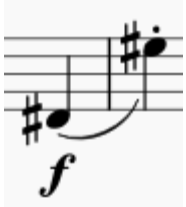
The first movement of Persichetti's *Serenade* consists primarily of two motives. The first of which, motive X, consists of seven notes in its motive original; while the second, motive Y, has a motive original five notes in length. Iterations of the X motive appear 15 times throughout the short movement; while there are only nine iterations of the Y motive. There is great variation with each iteration of these two motives. Motive X appears in its motive original only once and motive Y only twice. As indicated in the table below, fragmentation and transposition are the primary ways that Persichetti varies these two motives.

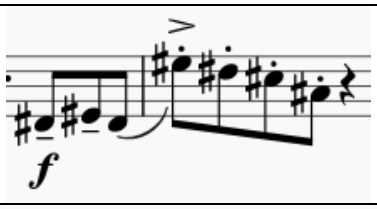
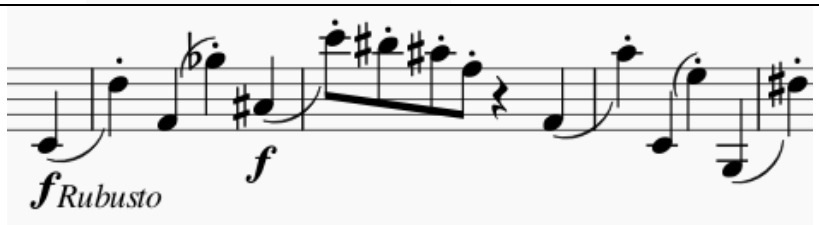
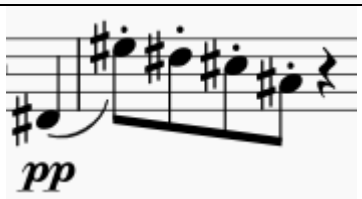
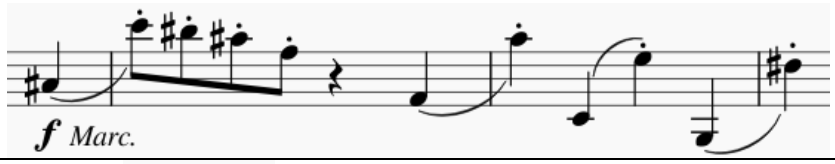
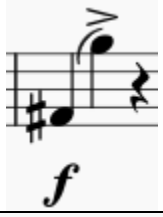
Table 1. Motivic Table

X 1		Motive Original
X 2		Permutation

-X 3		Transposition, rhythmic diminution. fragmentation
X 4		Transposition, rhythmic diminution, fragmentation
X 5		Transposition, rhythmic diminution, fragmentation
X 6		Rhythmic diminution. fragmentation
X 7		Transposition, rhythmic diminution
X 8		Transposition, rhythmic diminution, fragmentation
X 9		Transposition, permutation
X 10		Transposition, ancillary note, fragmentation
X 11		Transposition, rhythmic augmentation
X 12		Fragmentation, rhythmic augmentation

X 13		Inversion
X 14		Transposition, inversion, fragmentation
X 15		Transposition, fragmentation

Y 1		Motive original
Y 2		Transposition, interval expansion
Y 3		Fragmentation

Y 4		Ancillary notes, rhythmic diminution
Y 5		Ancillary notes, transposition, interval expansion
Y 6		Motive Original
Y 7		Transposition
Y 8		Transposition, fragmentation, interval expansion
Y 9		Transposition, inversion, augmentation

It is important, however, for the performer to be aware that these are all variations of two rather straightforward musical ideas, and perform them as such. Though this work is for a single instrument, one could interpret these two motives as representing two voices, each of which is in conversation with the other. This is made clear by the sudden changes in dynamics and articulation often present

when a new iteration of one of the motives appears, as for example, the first iteration of motive Y, which appears in measure six. The first five bars of the movement are played at a soft volume, with *espressivo* indicated in the score. Upon the entrance of motive Y, the music is suddenly loud, with *staccati* over the eighth notes; but it returns to a soft volume only five notes later with the return of motive X. The second iteration of motive Y is more of the same but with the addition of a *marcato* articulation. This change in articulation and volume appears consistently throughout the movement as the music oscillates between the two motives, though it is not always that motive Y is the more aggressive voice. Y6, for example, is to be played at a *piano* volume, though the *staccati* persist. Register also comes into play with these two motives. Motive X remains squarely in the middle register for the tuba, the highest note being a G# 3 and the lowest being an F#2; while motive Y extends from E4 to B1! For this reason, one should interpret this movement as comprising two distinct “voices”, represented by competing melodic motives, performed by one instrument.

Having been written in 1961, Persichetti is writing during an era when functional harmony had fallen out of fashion. Nevertheless, he writes this work (and many of his other works for winds) in a tonal idiom, if one that does not employ *functional* harmony. At times, Persichetti asserts a note as tonic. For example, the final two systems of this movement operate around E as a tonal center. There are an abundance of Es, Bs, As, and D#s, all of which suggest E as tonic, despite the absence of functional harmony. So, one can interpret this movement

as having a tonic, but not having a key. This is common for Persichetti, and will be seen throughout the six movements of *Serenade*.

Movement II *Arrieta*

The second movement of Persichtti's *Serenade,* titled "Arrieta", is made up of three sections roughly equal in length. These sections each comprise two clear phrases with cadences falling in measures 3, 7, 10, 14, 17 and 23. While these cadences are clear, no quality (authentic, half, etc.) can be applied to them, because once again, this movement is not written in an idiom that employs functional harmony.

The clear phrases of the second movement are in contrast with the first movement's use of motives. However, like the first movement, Persichetti's writing is motivic, only less so and in a different way than the first movement. Again, like the first movement, there are two motives that Persichetti elaborates, in the score below labeled X and Y.

Figure 1. Motive X, movement II ms 1

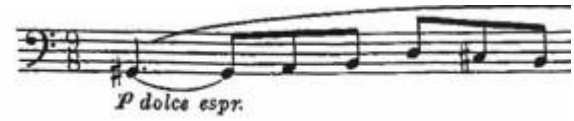


Figure 2. Motive Y, movement II ms 3

While both motives are present throughout, one should pay close attention to iterations 1, 5, and 11 of motive Y; they all come at a cadence, are direct transpositions of one another, and line up exactly on the left hand side of the

page. That last point may be attributed to coincidence; but Persichetti is a very deliberate composer, so this visual alignment may perhaps be intentional.

Figure 3. Y1 movement II ms 3

Figure 4. Y5 movement II ms 10

Figure 5. Y11 movement II ms 17

As noted previously, there are six cadences in this movement, dividing into three roughly equal sections. In each section, there are two cadences, the first of which employs an augmented fourth. The second cadence of each of the first two sections (ms 7, 14-15) ends on a different interval, but the final cadence of the movement also ends on an augmented fourth. Because cadences in measures 3, 10, 17 and 23 all end on an augmented fourth, the conclusion can be drawn that Persichetti intended for this interval to be one of great significance and performers should keep this idea in mind when performing this movement. We will see this interval in subsequent movements to connect the melodic material throughout the work. The employment of *ritardando* at these moments seems appropriate and performers should feel no need to rush through this music.

It can be observed that the motives of this movement often “overlap”, with one beginning before the previous one has ended. For example, Y2 begins before X5 ends. This leads to a constant forward motion being heard in this music, despite

the slow tempo. The way Persichetti uses these overlapping motives will encourage performers to overcome any tendency to drag. Similarly, Persichetti employs sequences in this movement with the different legs of the sequence being broken up by seemingly unrelated music. For example, the first two bars of Section C can clearly be heard as two legs of a sequence; these have been labeled X9 and X10. X11, X12, and X13 can be heard as subsequent legs of this sequence, though they are fragmented and expanded. These three legs are separated from the first two legs of the sequence (X9 and X10) by the cadential motive Y 11; yet their relation to the initial legs of the sequence can be heard quite easily. This is yet another demonstration of how the overlapping of musical ideas provides this music with a constant sense of forward motion, despite the slow tempo, and without intensive interpretation from the performer

Table 2. Motivic Table

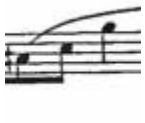
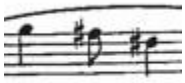
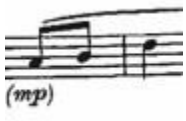
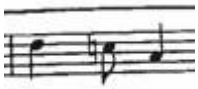
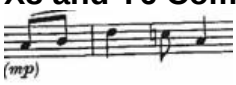
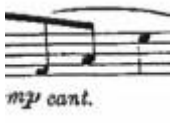
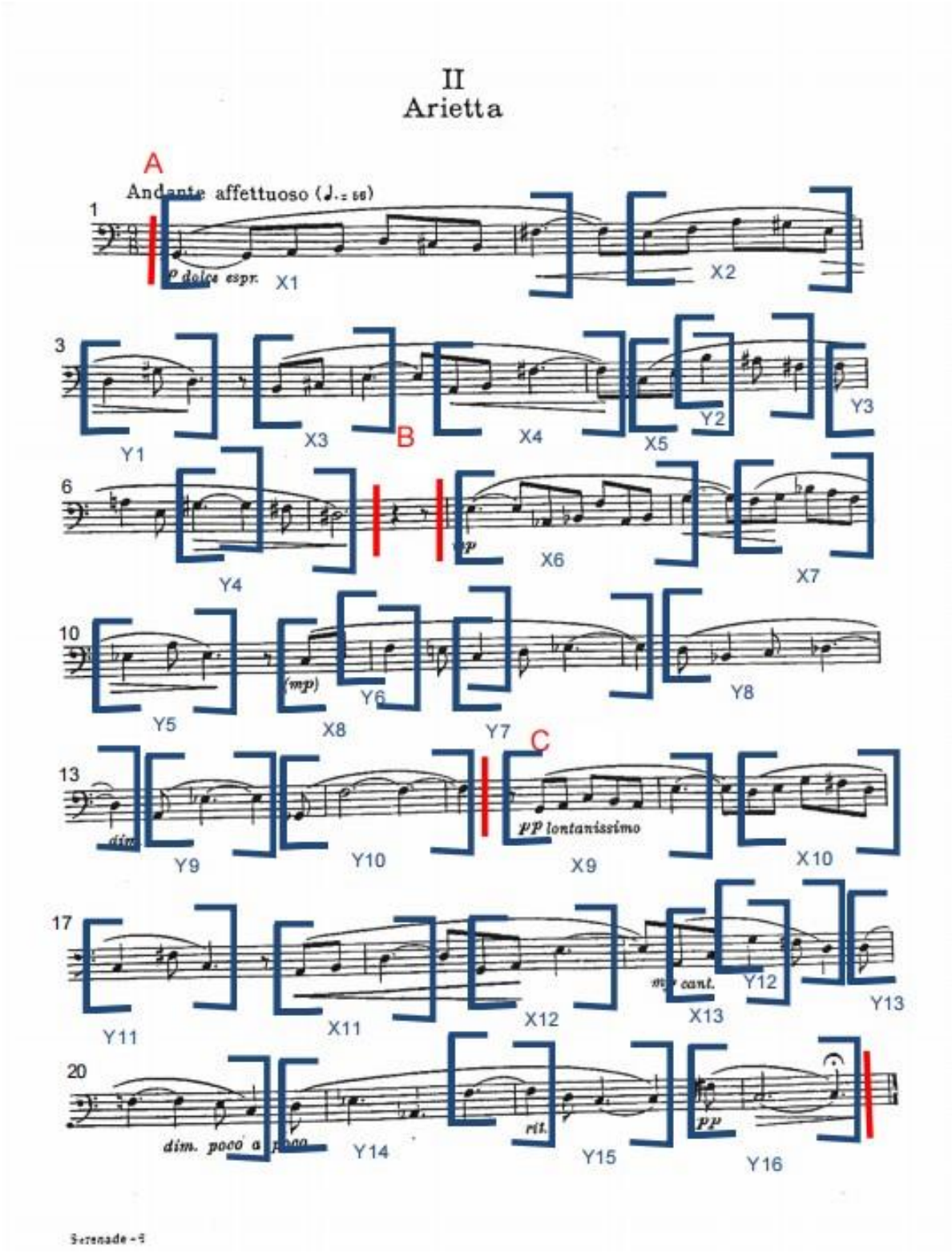
X5 	**Y2** 	**X5 and Y2 Combined** 
X8 	**Y6** 	**X8 and Y6 Combined** 
X13 	**Y12** 	**X13 and Y12 Combined** 

Figure 6. Annotated Score, movement II



Movement III *Mascherata*

The third movement of Persichetti's *Serenade* is a bit of a departure from the previous two movements of the work. In the first two movements, the work is highly motivic. Each of them contains two distinct motives; each iteration of these motives varies intervallically, rhythmically, or both. In these movements the motive is the smallest musical unit; whereas, in the third movement, that unit is the phrase.

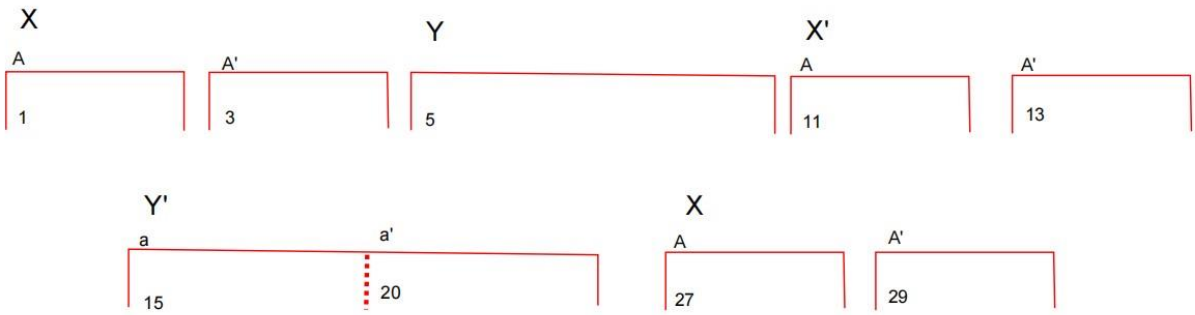
One could perhaps hear the 13-note figure that begins this movement as a motive; but upon study of the movement in its entirety, it becomes clear that Persichetti expands on this figure very little.

Figure 7. Movement III, ms 1

This 13-note figure sounds more like a complete phrase, rather than a motive, ending as it does with a comparatively long duration. While there is not a hard limit to how long a motive can be, common sense dictates that motives are short whereas this figure is not. So, in contrast with the first two movements, the third movement can be best understood by analyzing its phrase structure, rather than

its use of motives.This 30-bar movement comprises eight phrases broken up into five uneven sections.

Table 3. Formal Diagram



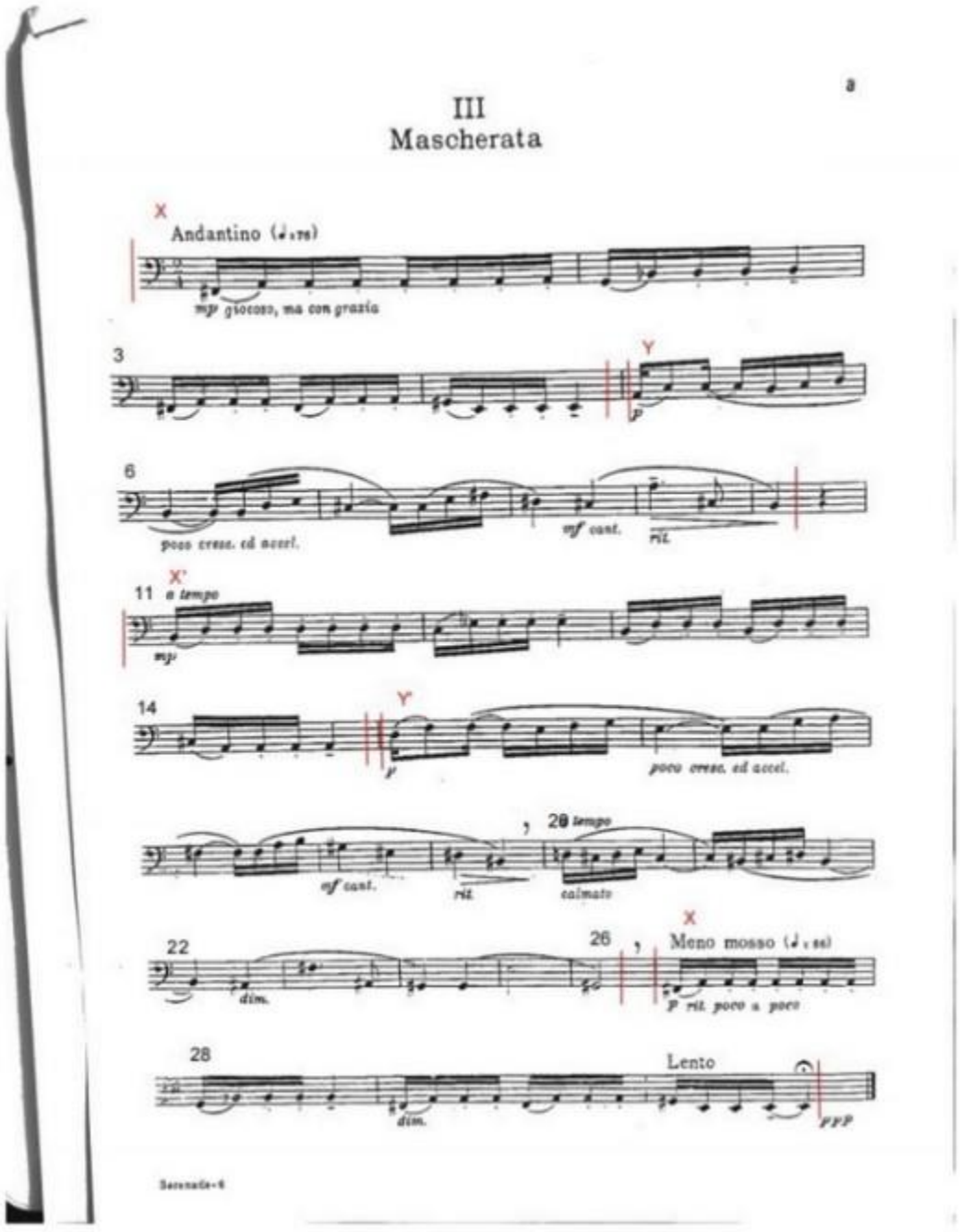
In much the same way that the first two movements have two distinct motives, this movement has two distinct sections, labeled in the score and diagram below as X and Y. The three iterences of section X are composed of two parallel phrases, each lasting exactly two bars and ending in a cadence. While this work has no functional harmony, it is easy to hear these sections as a period (meaning that the last phrase of the group is the most conclusive) due to Persichetti's assertion of the note E. Much like the first movement, the note E is asserted as the tonal center of this movement. Of the eight cadences in this movement five of them end on either an E or B, strongly suggesting that E is a pitch of some importance.

The two sections labeled Y and Y' are irregular in structure and each contain only one clear cadence. The first of these cadences uses a quarter note B, a relatively

long duration, the dominant of E, thus reinforcing E as tonic. The B# in measure 19, just before a breath mark, presents some ambiguity, as to whether or not this is a cadence. One might hear this as a cadence but, as the duration is the same as the notes preceding it, not clearly so. For this reason, section Y', can be understood as one phrase comprising two unequal sub-phrases, rather than a period comprising two complete phrases.

For the performer, the distinction between a movement built of motives and one built of phrases is significant. To use a metaphor, this movement is more like musical poetry than it is of musical prose. These phrases give this movement the feel of music of a much earlier era than the other movements in this work. As such, there is more interpretation of the music to be done by the performer. One can speed up and slow down the time to match the contour of the phrases and take time in the cadential moments.

Figure 8. Annotated Score, movement III



Movement IV *Capriccio*

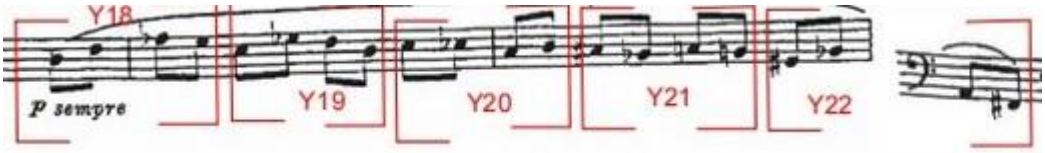
Unlike the third movement, the fourth movement of *Serenade* is best understood by analyzing the use of three distinct motives. Another feature that distinguishes this movement from the others of *Serenade* is the lack of tonic by assertion. If there is a tonic being asserted, the music moves too fast for this author to discern. The first, a motive of six triplet eighth notes, is labeled X; the second, a motive of four duple eighth notes, is labeled Y; and the third, a motive comprising several wide intervals with comparatively long durations, is labeled Z. There are 18 instances of X, 25 of Y, and six of Z. This movement is the only one of *Serenade* in which there are three motives, rather than two. Motives X and Y are the primary motives, each appearing more than a dozen times. Z appears far more sparingly. For example, the descending figure that appears in measures 5,15, and 20.

Each instance of motives X, Y and Z is modified in some way. A common way that Persichetti modifies these motives is fragmentation. For example, the second instance of Y, in the second bar of the movement, is simply a transposed fragment of the original motive. This fragmentation gives the movement a lively feel, indicated by the title *Capriccio*.

In this movement, the written meter does not always line up with the sounding meter. The rhythmic displacement in this movement occurs several times and is always caused by an instance of Z. For example, the second instance of Z causes the next few instances of X and Y to sound as if the meter has changed. Were this work written by a different composer there perhaps would have been a meter change here. Persichetti, however, never changes the written meter within any movement of *Serenade (*except for the first movement)*.* Instead, Persichetti uses motive Z to change the sounding meter while keeping the written meter constant. The performer then should treat the accented notes as downbeats in this section, despite what the bar lines indicate. By the recapitulation, beginning in measure 11 with X7 the written meter and sounding meter again match.

The metrical placement of motive Y should also be closely observed. Motives X and Y begin most often on a strong beat. So, when they do not, it gives a syncopated sound to the music. Take for example the string of five instances of motive Y (Y18-22) beginning in the pickup to measure 26.

Figure 9. Movement IV, ms 26

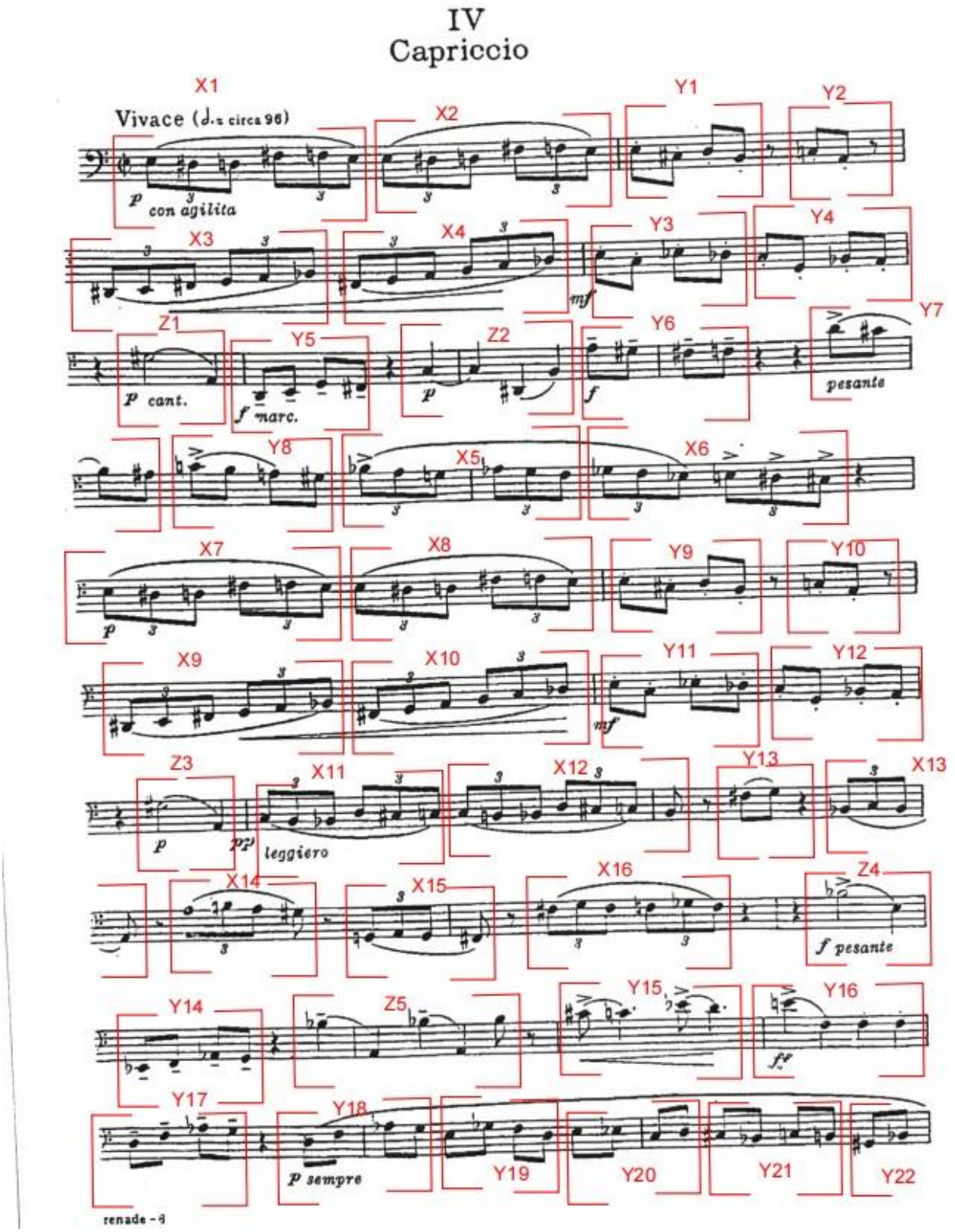


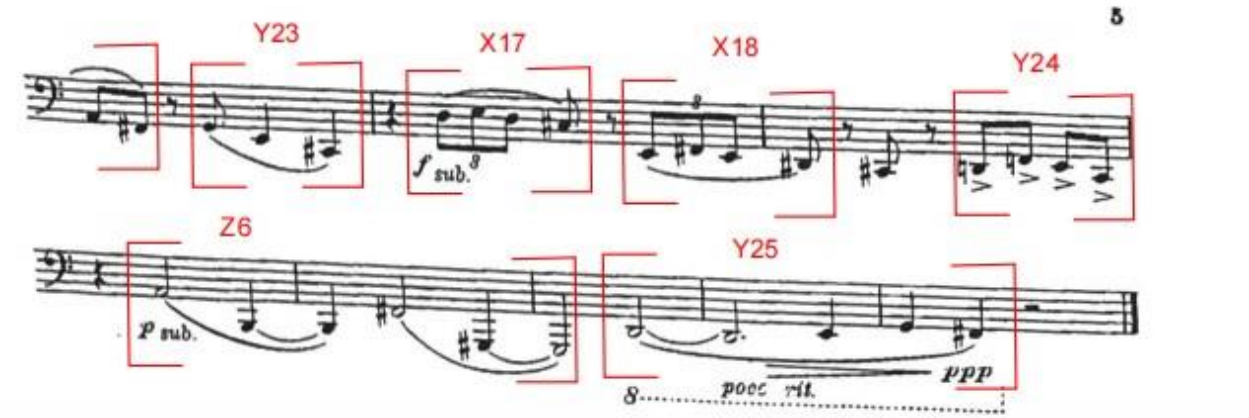
At this moment the written meter does not line up with the sounding meter. If one is not looking at the score, one might hear beats two and four as being the strong beats; beats one and three, the weak beats. Each of these instances of Y (Y18-22) begins on a weak beat. One could approach this passage as just a string of

twenty eighth notes; but this will not achieve the metrical instability that Persichetti is perhaps going for here. Instead, in order to be most effective, one must be aware that this is five instances of a single motive. The notes here should be articulated clearly in groups of four to reflect the separate instances of the motive. This must be balanced, however, by the long phrase marking Persichetti has included here, which, in the opinion of this author, is not a slur. As a result, all the notes should be tongued.

One should also be aware of a notable typo in the score of this movement. The written tempo indicates that a dotted-half note should be equal to 96 beats per minute. However, the music is in a simple meter. It makes little sense to calculate the tempo via dotted-half note. It is the opinion of this author this should read “half note equals 96” instead.

Figure 10. Annotated Score, movement IV



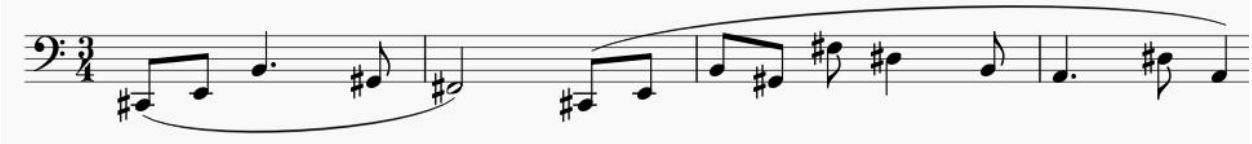

5
Y23
X17
X18
Y24
f sub.
Z6
Y25
p sub.
ppp
poco rit.

Movement V *Intermezzo*

At only 25 measures in length, the fifth movement of Persichetti's *Serenade* is the shortest of the six movements. The material in this movement is far less developed than in previous ones. For this reason, it simply serves as a sort of palate cleanser between the upbeat *Capriccio* and the intense *Marcia.* This makes perfect sense considering the title of the movement, *Intermezzo*, implies that it was written to fit between other movements.

Structurally, this movement is most similar to the third movement, in that phrases, rather than motives, are the most significant musical unit. The movement comprises nine unequal phrases, each ending with a cadence marked either by an eighth rest, a note of particularly long duration, or a breath mark. Six of these nine are part of a pair of parallel phrases.

Figure 11. Movement V ms 1-4



The excerpt from the score above (ms. 1-4) comprises the first and second phrases. The phrases are parallel to one another. Each phrase is two bars in length and ends with either a long duration or a rest (see eighth rest in measure 5). Phrases three and four below are no longer parallel, yet the material remains similar. (ms. 5-9).

Figure 12. Movement V ms 5-9

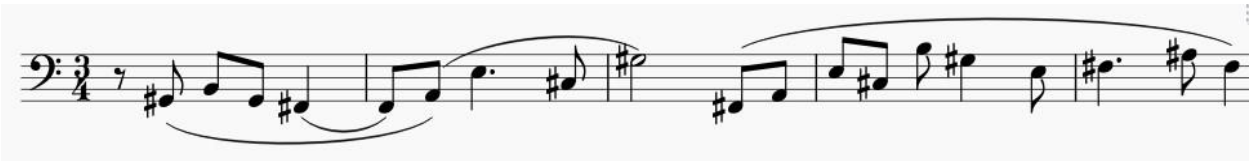
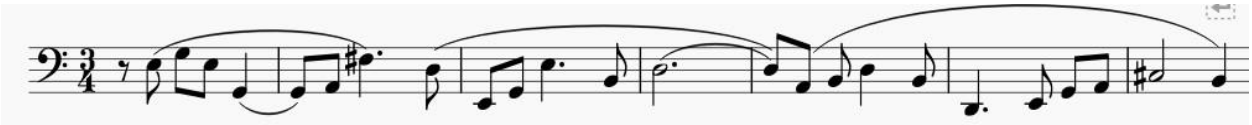


Figure 13. Movement V ms 10-16



The above excerpt (ms. 10-16) comprises the fifth and sixth phrases of this movement. Unlike the first four phrases of the movement, these phrases are not parallel to one another. The fifth phrase is longer than the previous four phrases and the subsequent sixth phrase, though the material is related to the music that precedes it.

The most notable thing about this movement is the return of material from previous movements. Prior to movement V, each movement of the *Serenade* appeared to be a stand alone work. However, in three of the cadences of this movement (measures 4, 9, and 20) one can hear the return of material from the other slow movement, movement II, *Arietta.* This figure which appears thrice in the second movement, is always followed by a rest, and is always heard at a cadence.

FIgure 14. Movement V, ms 4 Movement V, ms 9 Movement V, ms 20

Movement II, ms 3 Movement II, ms 10 Movement II, ms 17

One should note that the rhythm of this figure does not appear in movement V exactly as it does in the second movement but is reversed; that is to say, the dotted quarter note is first in *Intermezzo*, rather than the quarter note in *Arietta*. Furthermore, in measure 9, the interval between the pitches is not a tritone. However, the shape remains the same so the relationship between the figures in both movements is unmistakable.

As the title might suggest, this music was written to simply fill a place between the more substantial fourth and sixth movements. One can hear some implementation of modes in this movement, which is a departure from previous movements. In particular, C# natural minor from the beginning through measure 9; E natural minor from measure 10 through measure 16; C# natural minor again from measure 17 through measure 20; and finally E Major from measure 21 through the end of the movement. The relationship between these modes is significant. As has been demonstrated, E is the pitch most often asserted as tonic throughout *Serenade.* There is little point in distinguishing between E major and E minor here, as they function identically in the way they are used by

Persichetti, except to point out that C# minor is the relative key of E major. The use of modes defines this movement and is limited to this movement.

Movement VI *Marcia*

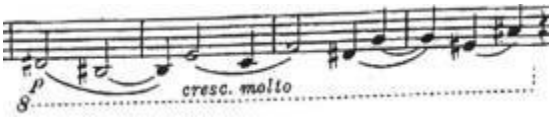
The final movement of Persichetti's *Serenade* is titled *Marcia*. Much like the third and fifth movements, *Marcia* is more thematic in nature than it is motivic. That is to say, one will hear this movement as a group of phrases rather than a group of motives. One might hear the opening two measures of this movement as being motivic, as it is repeated, in full or in part, five times throughout the movement;

Figure 15. Movement VI, ms 1

however, this bit of music is not developed in any significant way. It is simply restated. This lack of development, along with the relatively long length of the figure make it sound much more like a phrase than like a motive.

Also like previous movements, Persichetti employs "tonic by assertion" in this movement to give this music a tonal center, despite this being written in an idiom that does not use functional harmony. Observe the following ascending figure that appears beginning at measure 15:

Figure 16. Movement VI, ms 15



To this author, this figure begins to suggest E as a tonal center due to the relatively long durations of D# and B, and all the notes are contained in E major scale, save for G natural. The presence of both G natural and G# can suggest either E major or E minor, despite the absence of functional harmony. Even if there was, the important element is that E is heard as tonic due to the relatively long durations of the leading tone D# and the dominant B natural. Nevertheless, what note is “tonic” at any given time can be somewhat opaque. For example, Persichetti immediately follows this figure with four quarter note Bb’s, at a forte volume, as a way to deny the tonality of E natural. This same tonic denial can be heard later in the music at measure 54 and truly at the beginning of the movement where the cadence at the end of the fifth movement would suggest E natural, again, as tonic before this movement begins with a very loud F natural.

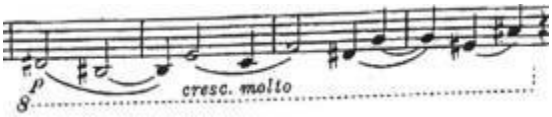
Furthermore, the notes Bb and E reveal an important relationship: the tritone. This interval is important as a motive *within* movements; for example, with the cadential figure present in both the second and fifth movements.

The repetition of the note E natural is Persichetti’s way of asserting it as tonic. This, coupled with the presence of other pitches that point to E natural as tonic —

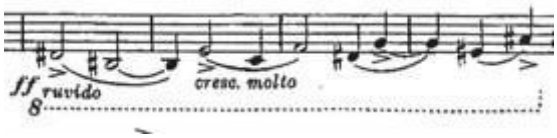
for example D# (as leading tone) and B natural (as dominant) — support E natural as the tonal center in the following movements of this work: I, III, V, VI.

In this movement there are several instances where music is repeated, but with a change in dynamics or articulation. Notably, the ascending figure that begins in measure 15 is repeated exactly beginning at measure 50, but this time at a *forte* dynamic and with the marking *ruvido* (meaning “roughly”).

Figure 17. Movement VI, ms 15



Movement VI, ms 50



One can hear the initial presentation of this figure as being tentative, especially given the particularly low tessitura at this moment, making the pitches perhaps difficult to discern for a listener not accustomed to hearing music this low. The reappearance of this music, but at a louder volume and with a “rough” articulation, suggests that all tentativeness is gone and the figure is played this time loudly and with confidence.The specificity of Persichetti’s writing leaves the listener no choice but to hear the return of this low, ascending figure as more confident, and thus more conclusive, the second time it appears. This is simply

one example of many instances where dynamics and articulation are as vital to the character of this work as pitches and rhythms.

CHAPTER III

CONCLUSION

The entire point of analyzing a piece of music is to understand the work better to aid in performance. So far, this paper has examined the particulars of each of the six movements of Persichetti's *Serenade*. This has involved recognizing his employment of the compositional techniques of tonic by assertion and tonal denial as well as his structural use of motives and phrases. What has not been focused on is how, or perhaps if, Persichetti connects these six movements into one unified work. It is this author's opinion that one should perform this work as a single piece of music in six movements played with no applause in between, rather than as six unrelated pieces. The relationships between the movements may not be clear at first listen; but upon careful analysis they reveal themselves.

As mentioned previously, (pp. 9 and 22) the interval of a tritone is often of great importance *within* movements; for example, as the cadential figure that appears thrice each in movements two and five respectively. The performer should also be aware that the tritone is significant *between* movements; for example, the second movement ends on a C directly preceding an F# at the beginning of the third movement; and the fifth movement ends on a B directly preceding an F at

the beginning of the sixth movement. To emphasize the tritone interval between the second and third and the fifth and sixth movements, one should not take very much time in between.[5]

This interval of a tritone also has implications for the interpretation of tempo. As for example, at the beginning of the fifth movement the tempo of 52 beats per minute is indicated, however, no target tempo is indicated in the score after the *ritardando* in measure 23. In the absence of a target tempo, one should observe the *ritardando* at the end of movement V with great gentleness and care, slowing down perhaps more than is intuitive, and arrive at the final cadence on B as if the music were going to resolve to an E. But because of the *forte* F at the start of the next movement, this resolution will never come.

This work is not in an idiom that features functional harmony. However, Persichetti uses “tonic by assertion” to establish a tonal center in much of the piece. The pitch E is the pitch that most frequently serves as tonic. It is asserted as the tonal center in the following movements: I, III, V, VI. The frequent repetition of the note E, especially at cadences, is one of Persichetti’s ways of asserting it. As stated above, Persichetti also asserts E as tonic by writing other pitches that point to it, for example, D# and B.

[5] The performer should not empty their water between the movements where the tritone relationship is present. Instead, the break between movements IV and V is an excellent opportunity to empty water or otherwise adjust one’s equipment.

Moments where pitches other than E natural are being asserted as tonic, are analogous to secondary tonal areas within a work from the common-practice era. Furthermore, they can be thought of as a sort of structural dissonance that needs to be resolved. The performer should be aware of this analogous structural dissonance; however, this analogy can only stretch so far. Unlike music from the common-practice era, this dissonance remains unresolved, as for example, the end of the fifth movement where the tonal center returns to E after being in C# for a short time.

The words that Persichetti decides to put in the score, along with articulation markings and dynamics, should also be given particular attention by the performer. In all the movements of *Serenade*, Persichetti is incredibly deliberate in what he indicates to the performer, using Italian words that don't often appear in scores written by American composers. Two examples of this are the instructions *lontanissimo* (meaning "as far away as possible") in measure 15 of the second movement, and *ruvido* (meaning "rough") in measure 50 of the sixth movement. Unlike many standard Italian musical terms, such as *andante (*meaning "moderately slow") or *staccato* (meaning "separated"), the terms *lontanissimo* and *ruvido* are metaphors. Despite being metaphors, this author believes these markings are nevertheless clear.

In measure 15 of the second movement, where the word *lontanissimo* appears, Persichetti could have simply indicated *pianissimo* or even *pianississimo.*

However, he decided to go with the previously mentioned *lontanissimo*, indicating not only that this music is to be played extremely softly but also that it should sound as if it's being heard from a distance. To this author, that indicates that this should be the softest moment of the movement, and truly the entire work, and that no inflection should be heard in the two bars in which *lontanissimo* is in effect. Basically, where the other phrases of the movement have some natural shape to them, this bit of music should be totally static to give the impression that it is being played from so far away that the minutiae of phrasing cannot be discerned.

The *ruvido* marking in the sixth movement is perhaps even more striking in its specificity as the ascending figure in measure 50 has been heard previously in this movement (measure 15), just at a softer volume and with a more delicate articulation. (See page 25.) To achieve a "rough" sound, as indicated, the performer should consider playing as loudly as able, with no concern for creating a beautiful tone on the tuba, even if years of training make this seem unthinkable. The rough character necessary here will require the performer to really bring out all the high overtones they are capable of producing on the tuba. To achieve this the performer should take care to maintain tight corners of the embouchure (no air should escape your mouth except into the mouthpiece of the tuba) and blow a stream of focused air, despite the low range at this moment. A vowel syllable of "toe" or "tah" is also useful for bringing out the high overtones from the tuba.

Indicative of Persichetti is his precise use of expressive terms. He gives the performer very clear instructions on how to play his music. Nearly every single note in this piece has some sort of articulation marking on it. Regarding articulation very little is left up to interpretation. However, there are a few moments where interpretation is necessary, in matters of dynamics and tempo, such as those listed above; and in those moments the performer's musical instincts can really shine through. If there is one thing the performer should take away from this analysis it is that one must simply trust your eyes and play exactly what Persichetti has written, in almost every instance.

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